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THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY

MAY
1948

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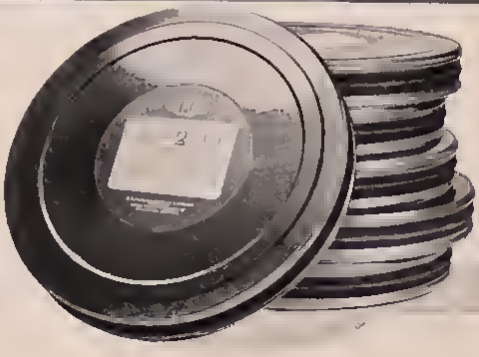

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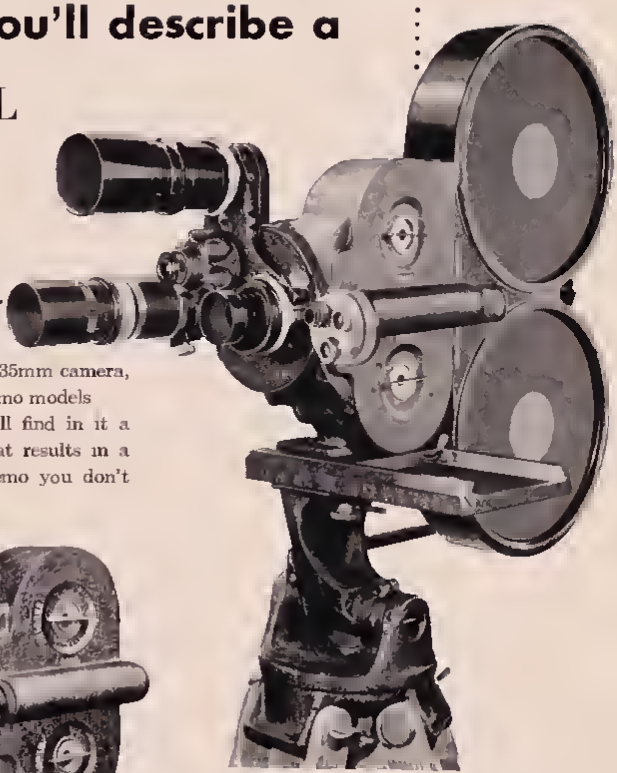

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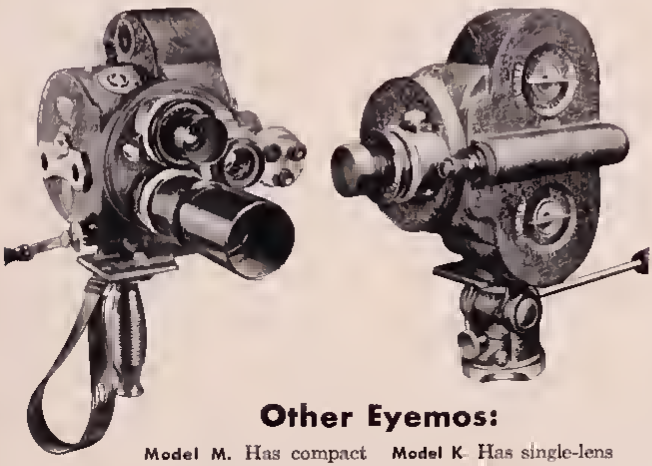

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AMERICAN CINEMATOGRAPHER

THE MOTION PICTURE CAMERA MAGAZINE

VOL. 29 MAY, 1948 NO. 5

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ON THE FRONT COVER—Frank Planer, A.S.C. (left), Director of Photography on "One Touch of Venus" for Universal-International, shows Director William Seiter a camera eye-view of Ava Gardner and Robert Walker in close-up scene with dancing tripod. Latter is described in article on page 151.

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An announcement of importance to everyone in the film processing industry

Practically everyone connected with the business of processing motion picture film is familiar with the name DEPUE. For more than a quarter of a century Depue Optical Reduction Printers, Light Control Boards, and other equipment have been accepted as standard in film processing laboratories all over the world.

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FRANK PLANER, A.S.C., DEVISES "DANCING TRIPOD" FOR FOLLOWING CLOSE-UPS

AMONG the numerous complex camera setups on motion picture production which continually confront the Directors of Photography, the one providing for follow shots in closeup of a dancing couple calls for the fullest play of a photographer s ingenuity Generally, such a scene is accomplished with a dolly shot in which much valuable time is consumed in preparation for the movement over a wide area of the dolly during shooting

Recognizing the need of some device which would accomplish the required action, and still prove a time-saver Frank Planer, A S C, has developed what he terms the "Dancing Tripod after several years of experimentation, and has applied for patents on the device which he expects will be placed in general use eventu ally in the studios for resultant large savings in time and production costs for various types of shots for which it can be adapted

The illustration on the front cover, and the one on this page, visually describe the design and construction of the dancing tripod The circular steel ring of six feet diameter has a triangle extension at one side for mounting of the camera A rigid bracket attached on right of the steel ring has an attachment which fits into the small of the male dancer s back, with a double strap which anchors the dancer securely to the movable apparatus The latter, it will be noted, moves easily on rubber rollers

The camera is mounted at correct level to secure closeups of the dancing couple as they glide around the dance floor As the players move about, the apparatus is carried along by the attachment to the actor's midriff, to continually keep the camera close to the dancing couple at all times and in fixed focus for the required closeups The procedure provides a smoothness of movement, and greater ease to the dancers in enacting the scene in contrast to the former method of keeping in range of a moving camera dolly

Following extensive experimentation and tests by Planer, he employed the dancing tripod for the first time in Lester Cowan s production of One Touch of Venus' at Universal-International studios in a dance sequence enacted by Ava Gardner and Robert Walker.

A 35 mm Bell and Howell Eyemo camera was utilized, with capacity of 100 feet of negative The Eyemo was most suitable because of its light weight which greatly aided in ease of movement of the overall apparatus

Although Planer first employed his portable tripod for the dance sequence closeups, he explains that it will find many uses in various types of closeups in production, and should be a valuable tool for the Directors of Phorography to adapt for specific purposes

Frank Planer, A S C. adjusts bracket around mid-riff of Robert Walker so latter will conveniently guide camera tripod for close-up shot of his dance with Ava Gardner in ' One Touch of Venus Director William A Setter, at right watches the preparations

"THE NAKED CITY"

TRIBUTE IN CELLULOID

By HERB A. LIGHTMAN

THESE are words in praise of a man and a motion picture. The man is the late Mark Hellinger—and the picture is his last and best film, The Naked City, now in release by Universal International.

It is hard for cold words on paper to pay tribute to the intensely human personality of Mark Hellinger. To those of us who were fortunate enough to know him, he always seemed more like a symbol than a mere mortal. He personified The Big City, the brashness of the prohibition era, the 'stop the-presses' school of journalism. Like his contemporary, the late Damon Runyon, he was a bard of the modern age—a chronicler of the complex, urban, sometimes-hysterical 20th Century in America.

His short stories, of which he wrote one a week for many years, were savory slices of life, jacked with humor and pathos and the emotions of just plain people. He wrote of the guys and the dolls, the 'bums and the molls. His reputation as a 'square guy' won for him the respect of government and police officials as well as that of New York's supposedly most venomous underworld characters.

As a person, Hellinger was as genuine as a silver dollar fresh from the mint. His colorful vocabulary gave voice to a dynamic personality, and when he talked you hung on every word—no matter what the subject. His words were plain, and sometimes profane—but they were rich and warm and descriptive, and there was *heart* in them. It was natural that his particular brand of genius should find expression in the dramatic medium of the motion picture. For the past several years a Hollywood producer, he was just beginning to hit his best stride with pictures like 'The Killers,' 'Brute Force,' and now 'The Naked City.' His passing—though a great personal loss to those of us who knew him as a friend—is an even greater loss to a motion picture industry which, at the moment, sorely needs the original, vital, and human touch which he brought to the screen.

East Side, West Side—

Mark Hellinger was a clever short story writer, an imaginative film producer—but first and foremost, he was a *good reporter*. He was happiest when chasing down a hot news story, the kind of yarn that millions of people would read next morning while gulping their coffee or hanging from a subway strap. He had a favorite stomping ground, New York City—and he loved it with a faithful passion, just as a Frenchman loves the boulevards of *Paris*, or an Irishman loves the emerald hills of Erin. It is fitting, then, that his last picture should be a newspaper story on film, with New York City as its locale.

That 'The Naked City' was a labor of love is evident from the moment the opening scene appears on the screen. There are no credits, no title, no lettering of any kind—just an aerial shot of Manhattan at dawn. Then, Hellinger's voice is heard on the sound track explaining that this is the story of a day in New York. He speaks just as he would speak to a crony down at *Joe's Bar and Grill*, commenting on the urban scene with simple, direct and richly descriptive words. We see the great city struggling to wakefulness—yawning, sitting up and rubbing its eyes. Then we see the milk-man making his rounds, the crowds rushing for the subway, the wheels of urban commerce slowly beginning to turn. Finally, settling down to the crux of the narrative, the camera noses its way through the window of a hotel room where a young woman is being slowly

(Left) The late Mark Hellinger, producer of the Universal-International film "The Naked City," discusses the script with his director, Jules Dassin. Producer and director, both native New Yorkers, injected perfect realism into the photoplay. (Right) Director of Cinematography William Daniels, A.S.C., (top) prepares to shoot one of the dusk scenes which add authenticity to the mood of "The Naked City."

(Left) The camera crew on the Universal-International film, "The Naked City" prepares to shoot a scene typical of the sidewalks of New York. Portable lighting units add "fill" light to the natural "key" light. (Right) Filming of a sequence progresses on a structural scaffold twenty three stories above busy Park Avenue in New York. The film uses the entire city as a backdrop, shows New York as New Yorkers know it.

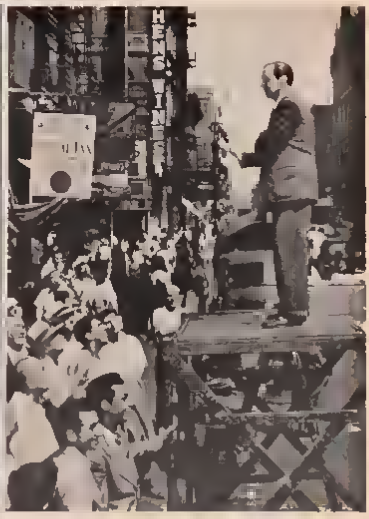
and systematically strangled by two thugs.

From that point on, the camera goes behind the scenes to show the step-by-step unraveling of the mystery by a venerable detective (played by Barry Fitzgerald) and his young assistant (played by Don Taylor). But to say that "The Naked City" is just another *whodunit*, is to make a brazen understatement, for the crime itself and its ultimate solution is secondary to the background against which it is portrayed. The film is primarily a story of New York, not the New York the tourists see when herded about from Rockefeller Center to Chinatown by harassed guides wishing for an easier way to make a living. It is not even the New York of the native Gothamite, grown (like the tree) in Brooklyn—or born and bred in the shadow of Manhattan's spires. It is the New York of the police reporters, those unsung worshipers of the typewriter who exist from deadline to deadline. Behind the graphically journalistic, often staccato, approach of the camera, one can see the Mark Hellinger of fifteen years ago doggedly following up the story of a socially insignificant young woman who was strangled and left floating in a bath tub full of water. It is the kind of everyday murder you read about in the front page headlines and forget by the time you've turned to the comic page. And yet, projected as it is against the backdrop of a reporter's Manhattan, it becomes documentary drama—and intensely stimulating screen-fare.

The Soul of the City

Jules Dassin, who directed the film, is, like Hellinger, a native New Yorker. His understanding and affection for the sprawling metropolis underscores the flawless technique he has used in etching the story's action onto celluloid. He has captured the sprightly pace so typical of Manhattan, the sordid claustrophobia of the lower East Side. He has blended realism and drama into a perfectly balanced

(Continued on Page 178)



Left) During night shooting on the Universal International film, "The Naked City," Director Jules Dassin checks a composition preparatory to filming an exciting chase sequence. Lighting units in the background consist of four conventional photoflood lamps in a metal frame. High up in the framework of the Williamsburg Bridge, cameramen and director prepare to cue the action of the scene. (Right) During filming of "The Naked City" crowds were lured away from the camera by a juggler placed nearby as a decoy.

EXTREMELY WIDE ANGLE LENS FOR AERIAL MAPPING

It is well known that the effective exposure through a photographic lens is a maximum at the center of the negative and decreases rapidly toward the edge. Various techniques have been used in attempts to reduce this variation of image illumination at different points in the lens fields, but all methods have required special photographic manipulation. Recent investigations at the National Bureau of Standards by Drs. Irvine C. Gardner and Francis E. Washer have led to a more scientific and valid analysis of the causes of uneven negative exposure. A better understanding of such principles explains the discrepancies that other investigators have encountered in studying the variation of relative illumination from center to edge of the focal plane, and should aid materially in the design of photographic lens systems where even exposure is important. In particular, it puts the development of extremely wide angle lenses on a sounder basis and points the way toward substantial savings in airplane mapping.

The reduction of effective exposure arises from two causes, vignetting and the cosine-fourth-power law. When a beam of light passes obliquely through a photographic lens, the aperture of the diaphragm is usually not entirely filled with light which reaches the sensitive emulsion because portions of the beam are obstructed by the ends of the lens barrel and the edges of the component lenses. This obstruction of the light is termed vignetting and is nearly always present for the marginal parts of a picture. The elimination of vignetting by making the diameter of the lens components large enough to permit the entire oblique beam to pass through the aperture of the diaphragm without obstruction presents certain prohibitive disadvantages. The lenses would be much larger and much more expensive. Furthermore the correction for the aberrations in a lens is often such that the additional light admitted by the larger components would adversely affect the quality of the image. It is difficult to make a general statement regarding vignetting, inasmuch as each lens constitutes a special case which must be individually considered.

Aerial photographs made with the Carman Ploon wide-angle are characterized by pronounced distortion of the image (left) that increases towards the outside edge. This affect is corrected for projection or printing (right) by a rectifying optical system that introduces positive distortion—i. e., marginal portion magnified more than the center.

The second cause of the decreased effective exposure at the edge of the picture, the cosine-fourth-power law, has some features which admit of generalization. In the absence of vignetting, if the lens is free from distortion, the effective exposure for points on the negative will be approximately proportional to the fourth power of the cosine of the angles between the corresponding object points and the center of the field.

This variation in effective exposure is not particularly important for such common applications of photography as portraiture or landscape photography, because the composition is usually such that the central parts of the picture are the most important, and a degradation of detail and lack of contrast in the marginal parts of the picture may even add to the quality of the composition. On the other hand, for professional motion picture photography the action may, on occasion, take place on any part of the screen, and an evenly exposed negative is desired. On studio sets it is customary to correct for uneven exposure by properly distributing the lamps to increase the illumination of the objects that appear near the edge of the picture.

So far as the effect of the cosine fourth-power law is concerned, it is evident that the diminution of exposure at the edge will be greater as the angle of the field of view is increased. To illustrate, if the field of view is 40° (20° half-angle) the exposure at the edge of the field is approximately three quarters that at the center. On the other hand, for fields of 90° and 110° (half angles of 45° and 55°) the exposures at the edge of the field are one-quarter and one-ninth that at the center, respectively. When it is realized that these computed exposures are further reduced by vignetting, it is apparent that pictures with black-and-white film will be difficult, and, because of the less latitude, photographs with color film will be impossible for the wide-angle lens.

Dr. Gardner's investigations of the validity of the cosine-fourth-power law show that the cosine-fourth-power relation is not rigorously true but only approximate, and that departures from it can be achieved. When the object being photographed is at a great distance and the diaphragm is in front of the lens, the

law holds for a distortion-free lens. If the diaphragm is within the lens, as in most commercial lenses, the entrance pupil, which is the image of the diaphragm formed by the part of the lens between it and the object, may be so affected by aberration that it is effectively larger for oblique beams. Consequently, the relative exposures of the marginal parts of the photographic field are significantly greater than would be predicted on the basis of the cosine-fourth-power law.

Perhaps the most important method of increasing the effective exposure at the edge of the field of a lens is by the introduction of a large amount of negative distortion. This result is one that can readily be understood. With negative distortion the scale of the picture for the outer portions is very much smaller than for the central parts of the picture. In effect then, the outer parts of the picture may be said to be made with a lens of shorter focal length than the axial parts. Therefore on this basis, the relative aperture is greater for the marginal parts than for the central part of the picture.

A quantitative consideration of the question indicates that the effective exposure will be uniform over the entire plate, in the absence of vignetting, even if the field of view is as great as 180°, provided that the distortion is such that $r' = f \sin B$.

In this equation, r' is the distance from the center of the plate to a given image point, f is the focal length of the lens for the axial region of the picture, and B is the angle measured in the object space, between the corresponding object point and the axis of the lens. Equation 1 applies rigorously only when the diaphragm is in front of the lens and the object is at an infinite distance.

For a distortion-free lens, the corresponding equation is—$r = f \tan B$—where the symbols are the same as in equation 1. It should be emphasized that the distortion indicated by equation 1 is very large and renders the picture quite useless for pictorial purposes unless it is subjected to a second process by which the distortion is removed. For example, if the focal length is four inches and $B = 45°$ (total field of view equals 90°), the distortion is more than one and one-eighth inches.

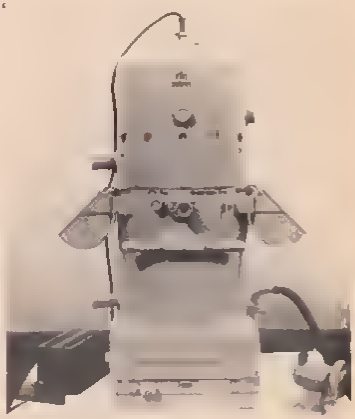
For many purposes this large distortion and the subsequent special optical projection method by which it is removed are too large a price to pay for the evenly exposed negative. Mapping by means of airplane photographs, however, is an important example in which the additional photographic manipulation is amply justified.

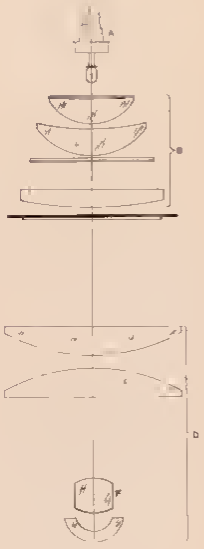
In the process of airplane mapping the elevations of points are determined by a stereoscopic method. Consequently each point of the terrain must appear in at least two photographs, thus providing an image for each of the observer's eyes, a requisite for stereoscopic observation. In practice as an airplane proceeds in a straight flight the exposures with a camera directed vertically downward are made at such intervals that two successive pictures overlap 60% in order to insure that each point will appear in two pictures. In making observations on a pair of photographs to determine contours or to determine the elevations of individual points, it is necessary that the photographs be carefully adjusted with respect to each other, a process termed orientation, in order that the values read from the plates may be correct.

Orientation is a difficult process requiring considerable time of skilled personnel. After it has been accomplished, observations can be made on but half of each photograph, because only those ob-

(Continued on Page 181)

Figures 2 and 3. Above, photo of Pleon wide angle lens on testing stand; below, sectional drawing showing arrangements of optical parts. Designed to utilize large amounts of distortion for wider field of view, the focal length of lens is only 2¾ inches but outer lenses are about a foot in diameter with view field of 130°.





Figures 4 and 5. At top, the German rectifier or copying device making a distortion-free print by optical projection from distorted negative obtained with Pleon lens. Below is sectional drawing of arrangement of optical parts of rectifier.

CHARLES CLARKE ELECTED PRESIDENT OF A.S.C.

Charles G Clarke has been elected President of the American Society of Cinematographers for the coming year He succeeds Leon Shamroy, who held the post for the past year and who will be in Italy for several months as Director of Photography on a Twentieth Century-Fox production to be made in that country by Henry King

Five members of the Board of Governors were re elected for three year terms by vote of the A S C membership They include Clarke, John W Boyle, Sol Polito Ray Rennahan and William V Skall In addition five alternate board members were elected for a one year period, and they will function when various regular board members are absent from Hollywood on distant locations The alternates are Ernest Haller, Sol Halprin Arthur Millet, Hal Mohr and Joseph Ruttenberg

Other Officers

Other officers in addition to Clarke selected within the board of governors panel to serve for the coming year, are Arthur Edeson First Vice President, Alfred L Gilks Second Vice President, William V Skall, Third Vice President, Ray Rennahan, re elected secretary John W Boyle, re elected Sergeant-at-Arms and Fred W Jackman, re-elected Executive Vice President and Treasurer for the sixth successive year

In unanimously re-electing Jackman the board passed a resolution extending thanks for his enthusiastic and capable direction of the Society's affairs which has been greatly responsible for the progress and success of the organization

Complete Board of Governors of the A S C for the coming year—in addition to the officers and alternates named above—will include John Arnold George Folsey Lee Garmes Sol Polito, Charles Rosher John Seitz, Leon Shamroy, and Joseph Walker

Clarke Top Cinematographer

President Clarke is recognized as one of the ablest Directors of Cinematography in the Hollywood studios, and has been under contract to Twentieth Century Fox studios for many years, where he has contributed outstanding photography to numerous productions During the past three years, most of his work has been in Technicolor, including Captain From Castile , Green Grass of Wyoming , and Bob, Son of Battle The latter assignment was noteworthy in that it was the first production to be shot entirely in Technicolor monopack He is currently photographing 'That Wonderful Urge,' with Tyrone Power and Gene Tierney

Clarke started in the motion picture industry 30 years ago in the laboratories of D W Griffith and after several years of basic training, joined the camera staff of Paramount He became a member of the A S C in 1925, and was elected a member of the Board of Governors the following year With the exception of a few years, he has been on the board since then, and served as an officer much of the time His interest in the success and progress of the organization has been continually demonstrated—a fact the members recognized in voting him to the presidency

In accepting the post Clarke stated I am proud of the accomplishments of the American Society of Cinematographers since its formation nearly 30 years ago, and feel signally honored to be selected to head the organization for the coming year However, the continued progress of the A S C depends on the wholehearted support and cooperation of the entire membership, and especially the counsel and guidance of the Board of Governors But past records establish that such support has been provided to the maximum and will continue, to further the accomplishments and progress of the cinematographic art, both in Hollywood and throughout the world '

CHARLES G. CLARKE, PRESIDENT OF A.S.C.

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CAMERA REPORT

25 YEARS AGO

With A.S.C. and Members

• David Abel was at Fox studios prepping his next assignment

• Karl Brown had the camera assignment on "Hollywood," James Cruze production for Paramount

• John Arnold was photographing "The Fog," for Graf productions at Metro

• Robert Newhard and Charles Stumar were at Universal, jointly responsible for the splendid photography of the Lon Chaney starrer, 'Hunchback of Notre Dame

• Photography for "Wolf Fangs" at Warners was under the direction of Frank B Good

• Faxon Dean was completing camera work on 'Sixty Cents an Hour," initial Walter Hiers starrer for Paramount

• Al Gilks was Director of Photography on "Bluebeard's Eighth Wife," Gloria Swanson starrer at Paramount directed by Sam Wood

• Kenneth MacLean was assigned to photograph the 'You Know Me Al' series with Lee Moran starred

• Walter Griffin returned from Truckee, where he filmed locations for 'The Man Who Cheated , while Fred Jackman was at Truckee directing snow sequences for 'The Call of the Wild. from the novel by Jack London

• Harry Perry had been signed by Cosmopolitan to handle photography on a special production

• William Marshall completed "Tea With a Kick, and moved over to Robertson-Cole to phorograph a western feature

• Floyd Jackman focused his camera on Bull Montana's comedy, "The Eskimo Spy

• Philip Rosen, directing a picture on location near Bakersfield, fractured his leg in an auto accident Paul Perry and Robert Kurrle rushed him to the hospital for treatment

• Photographic assignments at Goldwyn Studios (now M G M), included John Mescall on 'Souls For Sale", John Stumar on "The Spoilers', Rudolph Bergquist on "Red Lights," and Ben Reynolds on "Greed"

• James C Van Trees was elected president of the A S C, with John Seitz first vice president, Philip Whitman, secretary, and Frank B Good, treasurer.

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ART DIRECTION FOR "JOAN OF ARC"

By AL VAUGHAN

"THIS will give you an idea of the picture's size. We drained 150 acres of land near Balboa, California, for the skirmish scene in which Joan is captured."

Thus did Richard Day, art director for the RKO Radio release of Sierra Productions' 'Joan of Arc' begin telling about his vast blueprint for medieval sets in the Ingrid Bergman starrer, which Walter Wanger produced for RKO release.

Besides the undertaking at the Balboa marshlands, the entire Hal Roach lot was utilized to shoot the picture—a total of six sound stages in continuous use for a 90-odd-day schedule.

The grandeur of Gothic architecture in its most complicated form will be seen in this authentic motion picture classic about the tragic life of the peasant maid from Domremy.

Middle Gothic, said Day, is a real headache. There were so many didos on buildings that we had to take some license. We had to make it more severe so that the audience would notice the actors more than the statuary."

The drainage project resulted in a reproduction of the marshland at Compeigne where Joan was captured in a brief skirmish with the English and Burgundians. The scenery around Balboa duplicates that section of France, but the designated area happened to be under 12 feet of water at the time it was chosen to be a monster movie set.

Another famous battlefield reproduction will be the one at Orleans. From ancient documents, and after months of research, Day built the double battlements of Boulevart and Tourelles, two fortresses connected by a drawbridge over a moat.

Also constructed on the sound stage was the interior of the world renowned cathedral at Rheims in which Ingrid attends the coronation of the French king, played by Jose Ferrer. Contrasting with the color and austerity of the great church is the drab prison at Rouen where Joan was held during her trial for heresy.

The lovely set for the castle garden at St. Denis had a large lawn on which the King plays croquet. For this scene a local landscape gardener grew special grass for months in advance of the shooting. It was laid in three foot sections in forty square feet and had to be re-landscaped every two days of filming since the hot Technicolor lights turned it yellow within forty-eight hours.

"An uncompleted sound stage," said Day, "turned out to be a blessing in disguise when we thought it would be our greatest obstacle. When we took over it had no floor.

"But, necessity being the mother of invention, we decided to dig. This gave us a chance to make an authentic contour of a section of French countryside near Domremy. We used it for the burned village where we first see Joan. By the end of the picture it had become the double fortress of Boulevart and Tourelles for the Battle of Orleans. We dug a real moat around the fortress six feet deep and 15 feet wide. That stage was a major operation of my task force."

Day's task force was a special crew of approximately 50 men of various crafts who constantly altered the stage basement for a total of fifteen different sets including countryside, battlefield, wayside shrine and medieval highway. A bulldozer remained on continuous duty making hills and valleys and scraping dirt onto the perimeter altering the face of the French nation.

"I spent seven months," Day said, "indoctrinating myself on early 15th century architecture which is the most involved in world history. I spent about a month at the Congressional Library in Washington studying not only Gothic style but the customs and habits of the period."

Day said his big problem was stripping the film architecture of non-essentials.

Jean of Arc in white armor is scaling Richard Day's reproduction of the Fortress des Tourelles (left) while Day's conception of the market place at Rouen is shown on right.

At left, Day's interpretation of the famed castle garden at St Denis The sombre and chilling courtroom where Joan undergoes rigorous prosecution for heresy is shown at right

Colors of the period were flamboyant He had to devise means of merely suggesting the riotous hues that were part of every background and still keep them muted enough so that the characters would stand out The Technicolor is in low key

"There is a definite progression of color, he said, 'from the bleak charted village of Domremy in its winter landscape to the peak of color at the King's coronation in Rheims cathedral and back again to the bareness of Rouen prison

Statuary was kept to a minimum One important figure is the simple Virgin and Child in the forest to which Miss Bergman prays before she goes to the King with her plan to save France

There has probably never been a motion picture subjected internationally to such microscopic scrutiny as "Joan' To the task of creating authentic France in 1428, Day brought 27 years of experience and the prestige of five Academy Awards

Day lists the following as his three most impressive sets on "Joan of Arc

1 A reproduction of a huge section of the famous castle of Philippe-Augustus, built in the 11th century at Rouen In various parts of the impressive old Gothic structure the famous trial takes place There is the Chapel Royal which is used as a public court and the smaller room to which the session adjourns privately A long castle corridor with seven gothic arches was built ending at the giant torture chamber, and beyond that the prison section of the edifice

2 Much of the famed Battle of Orleans takes place on either side of the mammoth battlement of Toutelles, a 50' stone fortress surrounded by a moat 6' deep and 15 wide It was built to stand more than the ordinary stress and strain of a set because Ingrid Bergman and several companies of infantry scale the wall and swarm to the other side where they engage in hand to hand combat with the enemy

3 Reproduction of Rheims Cathedral where the coronation of King Charles VII takes place This set is remarkable for its giant stone pillars, Gothic arches and ancient altar Eleven hundred yards of expensive material were used to dress this set 600 yards of velour and linenized cotton hanging from its stone walls 400 yards of spun silk draping its altar and 100 yards of velour carpeting its cold rubble stone floors

Day's impressive story goes back to the early twenties. As art director for Eric von Stroheim he did "Foolish Wives," "Greed,' and The Merry Widow Then followed seven years at MGM in association with Cedric Gibbons In 1930 he became Sam Goldwyn's art director and turned out Street Scene,' Matco Polo'

(Continued on Page 175)

Long and medium shots of the Day reproduction of the renowned castle at Rheims for the coronation of the French king

Kodak Sets Up New Laboratory To Study Films For Television

Eastman Kodak Company has set up a new laboratory to study films for television, Dr. Cyril J. Staud, director of Kodak Research Laboratories, announced recently.

Objective of the laboratory's research, Dr. Staud said, is to find films which will prove most useful in the television field.

"With new television equipment now in operation in the laboratory, we are studying the photographic properties of the image on a motion picture film and the relation of these properties to the image on the television screen," he said.

"Indications are that the films at present available, processed according to standard procedures, offer satisfactory results. In other words, our tests so far show that motion picture prints developed to give good quality on motion picture screens will also give satisfactory images when transmitted and shown on television screens," he said.

Dr. Staud said that at present a great deal of television program time is devoted to projection film. He indicated three categories into which films for television fall and which are expected to be studied in the laboratory.

Films for producing advertising shows.

Films for photography of the images on the television screen.

Films for newsreel and related uses where high-speed processing is essential.

Most of the advertising shows are expected to adhere to conventional technique, using standard motion picture film.

Negative material that lends itself to rapid-processing at high temperatures will be important for the newsreels, Dr. Staud indicated.

He said that eventually the laboratory will extend its research to actual televising of live shows within the confines of the laboratory's experimental circuit, as well as considering additional films for television use, depending on future requirements of the industry.

The laboratory will be equipped to do research on any television problems confronting the major studios, especially those pertaining to photography, he said.

T. Gentry Veal, in charge of the television research in the laboratory, said that while a television system has a restricted brightness range of not more than 50 to 1, and between closely adjacent picture elements the maximum contrast may fall as low as 10 to 1, it can still reproduce adequately the brightness range present in the subject matter being televised.

A reproduced picture may give a pleasing appearance and good contrast even though the absolute range of brightness is restricted, he said.

Commenting on films now in use, Veal said that a survey of audience reaction has indicated decided enthusiasm for televised films.

'Today, much better film productions are being made exclusively for the television market,' he added, "and the major networks are quite receptive to them. These productions will be designed for satisfactory reproduction on the small home receiver screens and will thus take into consideration the restricted detail of the reproduced television pictures that we have today."

Welcome to Hollywood...

SOCIETY OF MOTION PICTURE ENGINEERS

For Your 63rd Semi-Annual
Technical Convention
May 17th to 21st

The MOLE-RICHARDSON CO.

Appreciating The Motion Picture

By CHARLES LORING

IN recent years it has become a policy among women's clubs, art groups and similar public-spirited organizations to devote occasional meetings to the discussion and analysis of motion pictures. Responding to a similar trend are the many colleges and universities which have added courses in Motion Picture Appreciation to their curricula.

Both of these developments suggest that the motion picture has at last graduated (at least in one segment of the public mind) from the side-show status of the nickleodeon to a level where it merits serious consideration as an art form. This metamorphosis has taken several decades to come about and it is quite possible that one or two more may elapse before the film will stand side by side with the novel and the stage play as a generally acknowledged literary form. The movies, mainly because of the overemphasized glamour which attends their production have not yet really come into their own.

What then, is the significance of this quest by clubs and colleges for a more comprehensive appreciation of the motion picture medium? Unfortunately the trend has not yet assumed a real significance because there exists no standardized basic criterion by which to judge a film. The women's clubs, for example, usually confine their discussions to the fitness of this film or that for family consumption occasionally veering off to spirited comment on the clothes worn by a certain star in a particular film.

The art groups, on the other hand, generally go overboard in the other direction and assume a pseudo-intellectual point of view that is much too highbrow to be considered a fair basis of criticism for the general audience. Such groups customarily dwell on the more abstract elements of the medium and their discussions frequently add up to a profusion of artistic double-talk that sounds impressive but actually signifies very little.

The colleges and universities have done somewhat better in striking a happy medium, although a great deal of improvement can yet be made. The principle shortcomings here is that there exist very few educators who are really qualified to teach (or shall we say explore) the subject of Motion Picture Appreciation. Most of the personnel now conducting such courses are experts in English Literature or sociology who have been drafted to lecture on the cinema. Usually they lack sufficient background in the history and technique of the medium to clearly understand the subject themselves, much less convey it lucidly to the student mind. Also, they tend to approach this vital subject from much too academic a point-of-view, pursuing it just as they would an analysis of Chaucer or the psychology of group behavior.

What Shall We Call It?

The modern film is many things to many people. To the great bulk of the mass audience it is a favorite form of entertainment, a recreational habit. Many psychologists go even farther in calling it an *escape* medium because it affords the spectator a means of vicarious withdrawal from a world of grim reality into a sphere of celluloid splendor that is often pure storybook, viewed through the rose-colored glasses of "gorgeous Technicolor."

Actually, while this viewpoint is valid in some respects, it is a bit far fetched as a general statement. It is true that many moviegoers rusticating in drably realistic environments, go to the movies to identify themselves with the glamourous hero or heroine, thereby injecting a bit of second-hand excitement into their monotonous lives. But, by and large, the motion picture serves the American public as a convenient, inexpensive and generally amusing form of entertainment and relaxation. The fact that it frequently fails to be entertaining or relaxing does not dissuade the average moviegoer from taking in a show at least once or twice a week.

Looking at the motion picture from a much broader point-of-view, some analysts regard it as a *social force*. They point out that fads of dress, interior decoration, architecture and colloquial speech originated in the movies often become popular with the public to the extent of being assimilated into the customs and mores of everyday life. It cannot be denied that the films exert some influence upon the *superficial* behavior of the public, and certain producers have been carried away to the extent of regarding themselves as Shapers of Destiny.

However, it is far more accurate to say that the films *reflect* trends previously originated or encouraged by the public itself. There are very few producers who having fixed a cautious eye upon the box office dare to be too revolutionary in introducing new ideas to the audience. More often than not the so-called *original* ideas portrayed on the screen have met with prior acceptance by at least a representative segment of the public. Producers analyze such response very carefully before saturating the public with the idea via the screen. Sometimes they bank too heavily on previous response, and by the time the idea has reached the screen, public interest in it has become exhausted. At any rate, it is fairly accurate to say that the motion picture *reflects* the currents of American life more often than it *induces* those currents.

The "March of Time" and "This is America" series, as well as the current number of photoplays filmed with a documentary approach exemplify another potentially vital function of the motion picture, that of informing or educating the public regarding a certain phase of contemporary life. When assuming this role, the film is indeed filling an important need—but there is always the danger that such pictures may become too partisan and thus degenerate into pure propaganda. Motion pictures of this type can be invaluable, but they must be supervised by men of taste and integrity.

We have, then, analyzed the main functions of the motion picture in America—and on that basis we can define the American photoplay as *an entertainment medium which reflects the trends and philosophy of modern life, and which is also capable of re-enacting history and informing the audience on important issues of the day.*

The Film as Drama

The appreciation of a motion picture depends mainly upon the prime interest of the individual spectator. While one moviegoer may be principally interested in the film as an art form, another may be concerned solely with evaluating it as an evening's entertainment. Since the main function of the photoplay is to entertain, it is perhaps fitting that we concern ourselves first with the motion picture as *drama*.

In the early days of the movies, the camera was restricted to the telling of a simple story acted out in broad pantomime, with a minimum of printed titles to suggest dialogue. As the technique of the cinema developed and progressed, the medium grew more versatile until it finally became (as it is today) the most selective and the least limited of all dramatic media.

There are those who hoot when you refer to the motion picture as dramatic art.

(Continued on Page 168)

WELCOME...

to the

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Society of Motion Picture Engineers Hold Convention on West Coast, May 17th to 21st

ONE of the most important and significant semi-annual conventions of the Society of Motion Picture Engineers—from the standpoint of disclosure of new equipment, new practices and procedures, and other phases of research and engineering for the motion picture industry—will be held at the Santa Monica Ambassador Hotel, May 17th to 21st inclusive. The Santa Monica location, within 12 miles of Hollywood and close to several of the major studios, was selected due to the unavailability of hotels in the Hollywood area for the accommodation of the large number of members and guests who will attend from all sections of the United States and the world.

From the list of papers and demonstrations already set on the program of 12 technical sessions during the convention, and the large number of reservations received from distant points the convention looms as the greatest ever held by the SMPE on the west coast in two decades. It is expected that registrations will hit a new high mark in Society convention history, and the Magnolia Room of the Santa Monica Ambassador—which will be used for all technical sessions—has capacity of more than 1,000.

Officers In Charge

National President Loren L. Ryder, head of Paramount studios sound department, has been working hard for many months in setting up the overall arrangements. William C. Kunzmann, Convention Vice President who has personally handled all of the 62 former S.M.P.E. gatherings, set up the preliminary arrangements in prior visits to the coast, and arrives in Hollywood May 1st to take personal charge of all business activities until conclusion of the convention.

S. P. Solow is chairman of the Pacific Coast Section and local arrangements. Program of papers has been prepared by G. A. Chambers as chairman, and Dr. N. L. Simmons, jr. as vice-chairman on the Pacific Coast. Other chairmen appointed for the convention include Harold Desfor, publicity, G. F. Rackett, luncheon and banquet, Watson Jones, hotel reservations, G. C. Misener, membership and subscription, R. H. McCullough, 35 mm. projection program, W. J. Colleran, 16 mm. projection program, P. E. Brigandi, public address equipment, and Mrs. S. P. Solow, Ladies' Reception.

The convention gets under way on morning of May 17th with a brief business session, followed by get together luncheon at which guest speaker will be W. W. Watts, vice president of RCA. Regular convention banquet, with entertainment and dancing, will be held on evening of May 19th.

Complete Program of Papers

Schedule of papers and demonstrations for the convention, subject to final revision after this issue goes to press, follows:

MONDAY, MAY 17TH

11 a.m.—Business session, introduction of Society officers, Report of the President, Report of the Convention Vice-President, Standards Committee Report, F. T. Bowditch, Research Laboratories, National Carbon Co., Cleveland; Report of Committee on High Speed Photography, by A. P. Neyhatt, Douglas Aircraft Co. Cleveland.

2 p.m.—S. P. Solow, chairman, G. R. Crane, vice chairman.

Tentative Standards for Noise and Distortion Measurements, by E. W. Kellogg, RCA Victor Division, Radio Corporation of America, Indianapolis.

Variable-Area Recording with the Light Valve," by J. G. Frayne, Western Electric Company, Hollywood.

A Light-Valve Variable-Area Modulator, by L. B. Browder, Western Electric Company, Hollywood.

Volume Compressors for Sound Recording, by W. K. Grimwood, Research Laboratories, Eastman Kodak Company, Rochester.

"A Single-Element Unidirectional Microphone, by Harry F. Olson, and John Preston, Research Laboratories, Radio Corporation of America, Princeton, New Jersey.

'Film Standards, Film Dimensions, and Film Behavior," by A. C. Robertson, Eastman Kodak Co., Rochester.

"An Experiment in Stereophonic Sound,' by L. D. Grignon, 20th Century-Fox Film Corp., Beverly Hills.

8 p.m.—W. V. Wolfe, chairman, L. Goldsmith, vice chairman.

Flicker in Motion Pictures, Further Studies,' by L. D. Grignon, 20th Century-Fox Film Corporation, Beverly Hills.

"Audio-Visual Materials — Prospects and Needs," by Donald C. Doane, Director, Audio-Visual Laboratory, University of Southern California, Los Angeles.

"The Film Collection Program in the Academy of Motion Picture Arts and Sciences," by H. L. Walls, Academy of Motion Picture Arts and Sciences, Los Angeles.

'Problems of Locating Theater Sites," by E. G. Faludi, City Planning Consultant, Toronto, Ontario.

"Technical Aspects of 16-Mm. Feature Motion Picture Production," by R. Adams, Telefilm, Inc., Hollywood.

"U. S. Navy Photography in the Antarctic," by Lt. C. C. Shirley, USN.

TUESDAY, MAY 17TH

10 a.m.—C. R. Daily, chairman; O. B. Gunby, vice chairman.

The Present State of the Art in Evaluating Loudspeaker Performance" by J. K. Hilliard, Altec Lansing Corporation, Los Angeles.

'The Technique of Reducing Sound Distortion by Compromise Adjustments and Anticipation of Noise Reduction," by R. A. Dupy, Metro Goldwyn-Mayer Studios, Culver City, California.

"Progress Report on the Standardization of Home Phonograph Recording and Reproduction, J. K. Hilliard, Altec Lansing Corporation, Los Angeles.

"A Silent' Playback and Public-Address System" by B. H. Denney and Robert J. Carr Paramount Pictures, Inc., Hollywood.

Modern Film Re-Recording Equipment, by Wesley C. Miller, MGM Studios and G. R. Crane, Western Electric Co.

'A Professional Wire Recorder For Studio Use," by Otto R. Nemeth, Chicago.

2 p.m.—J. G. Frayne, chairman, F. L. Eich, vice chairman.

"Magnetic-Sound Recording for the Motion Picture Technician, by D. O'Dea, RCA Victor Division, Radio Corporation of America, Hollywood.

"Film-Drive System for a Combination Photographic and Magnetic Sound Recorder,' by J. L. Pettus, RCA Victor Division, Radio Corporation of America, Hollywood.

Some Distinctive Properties of Magnetic Recording Media," by Robert Herr, Minnesota Mining and Manufacturing Co., St. Paul.

'Magnetic Recording as a Solution to Certain Sound Production Problems' by J T Mullin W A Palmer and Company, San Francisco

A 35 mm Magnetic Recording System,' by E Masterson, RCA

'Determination of Optimum Value of High Frequency Bias in Magnetic Recording,' by G L Dimmick and S W Johnson, RCA

'Stereophonic Magnetic Recording,' by Marvin Camras, Armour Research Foundation, Chicago

'Magnetic Sound for 8-Mm Motion Pictures, by H A Leedy, Armour Research Foundation, Chicago

2 p.m.—New Equipment Session, Rouge Room, with displays H W Remershcheid, chairman Leo Chase, vice chairman

An Improved Camera Crane by Andre Crot Motion Picture Research Council Hollywood

An Improved Artificial Snow, by M Martin, RKO Studios, Hollywood

Make-Believe Bullet Holes, by M Martin, RKO Studios, Hollywood

"A Magnetic Device for Cuing Film by James A Larsen, Academy Films, Hollywood

'An Improved 35 Mm Synchronous Counter, by Robert A Sater and J W Kaylor, Cinecolor Corporation, Burbank

'1000-Foot Bipack Magazine and Adapter,' by W R Holm and J W Kaylor, Cinecolor Corporation, Burbank

A New Film Splicer, by E J Denison, United Artists Prods, Hollywood

'A Time-Interval Marking Device for Motion Picture Cameras by C N Edwards, U S Naval Photographic Center, Anacostia, D C

'A New Automatic Sound Slide Film System, by W A Palmer, San Francisco

'A New Background Projector,' by H Miller and E C Manderfeld, Mitchell Camera Co, Burbank Calif

8 p.m.—Col N Levinson, chairman, Dr B F Miller, vice chairman

'Sensitometric Aspects of Television Monitor-Tube Photography, by F G Albin, RCA Victor Division Radio Corporation of America, Hollywood

'16 Mm Film as a Medium for Television Program Material, by J A Maurer, J A Maurer, Inc, Long Island City, New York

Programming Aspect of Television Production, by R A Monfort, Times-Mirror Company, Los Angeles

'Films for Television, by Jerry Fairbanks, Jerry Fairbanks, Inc, Hollywood

'Television Transmission Facilities to Be Provided by the Telephone Companies,' by E H Schreiber, Pacific Telephone and Telegraph Company, Los Angeles

Demonstration of Direct Pickup Large-Screen Television by Warner Bros Studios

Effects of the FCC Decision on Theatre Television, by Paul J Larsen

WEDNESDAY, MAY 19TH

10:30 a.m.—Demonstration by Thoroobred Photo Service, Inc, at Hollywood Park Race Track, by arrangement with Colonel Nathan Levinson, Warner Bros Pictures, Inc

This demonstration of the methods used in horseface photography is limited to registrants and wives Club service will be available from the Santa Monica Ambassador Hotel to Hollywood Park A regular afternoon racing session begins at 1 00 p m Members are welcome to spend the afternoon at the track

THURSDAY, MAY 20TH

2 p.m.—E I Sponable chairman, A Gundelfinger, vice chairman, Joint meeting with Inter-Society Color Council

'Characteristics of Light Sources' by Norman Macbeth, Consulting Engineer, New York

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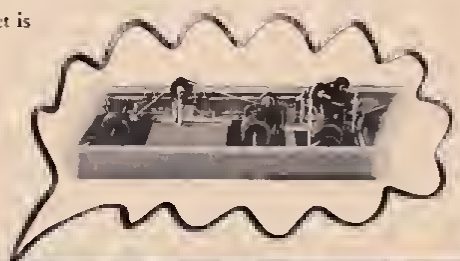

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Color Phenomena," by I A Balinkin, University of Cincinnati

"Basic Principles of Color Systems, by Carl E Foss, Inter-Society Color Council

'Some Systems in Color Preference, by J P Guilford, Beverly Hills

2 p.m.—New Equipment Session, Rouge Room, with exhibits Warson Jones, chairman, F L Hopper, vice chairman

An Improved 35-Mm to 16-Mm Optical Reduction Sound Printer, by J L Pettus RCA Victor Division, Radio Corporation of America, Hollywood

16-Mm Film Phonograph, by C E Hittle RCA Victor Division, Radio Corporation of America, Hollywood

RCA Mobile Recording Channel, by Warson Jones, RCA Victor Division, Radio Corp of America, Hollywood

'Tape and Disc Recording Equipment,' by William Elliott, Cinema Engineering Co, Los Angeles

A Frequency-Modulated A F Oscillator For Calibrating Flutter-Measuring Equipment, by P V Smith and E Sranko RCA Service Co, Camden

Wide Track Optics For RCA Variable-Area Recorders, by L T Sachtleben RCA

"Soundproofing Generators, by Earl Miller RKO Studios, Hollywood

Industrial Sapphire in Motion Picture Equipment, by Walter Bach and Chris Wagner, Los Angeles

'A Graphic Equalizer, by Fred R Wilson, Samuel Goldwyn Studios, Hollywood

8 p.m.—Academy Award Theatre, joint meeting with Inter-Society Color Council C R Keith, chairman.

Demonstration lecture Seeing Light and Color, by Ralph M Evans, Eastman Kodak Co, Rochester

FRIDAY, MAY 21ST

2 p.m.—Charles W Handley, chairman, W E Gephart, vice chairman

An Integral Disk Recording and 8-Mm Motion Picture Reel for Synchronized Sound Motion Pictures," by P Goldstone and R Like, Phonovision Corporation, Hollywood

'Make-up for Color Photography," by Hal King, Max Factor and Company, Hollywood

"The Motion Picture Research Council—Its Functions and Activities,' by W F Kelley, Motion Picture Research Council, Hollywood

Theoretical Backgrounds for Bipack," by Thomas Garvey, University of Southern California Los Angeles

Principles and Practices of Three Color Subtractive Photography,' by W T Hanson and F Richey, Research Laboratories, Eastman Kodak Co, Rochester

"Trend Control in Variable Area Processing, by F Herrnfeld, Ansco

8 p.m.—G F Rackett, chairman, E H Reichard, vice chairman

"Masking in Color Duplication, by T H Miller, Eastman Kodak Company, Rochester

"The Analysis of Developers and Bleach for Color Reversible Film by A H Brunner, Jr, P B Means, Jr, and R H Zappert, Research Laboratory, Ansco Division, General Aniline and Film Corporation, Binghamton, New York

A Laboratory for Development Work on Color Motion Pictures, by H C Harsh and K Schadlich, Ansco

Processing Control Procedures for Ansco Color Film, by James E Bares and I V Runyan, Ansco

An Improved Safety Motion Picture Film Support by C R Fordyce, Eastman Kodak Co, Rochester

Because of the policy of the Society of Motion Picture Engineers in restricting publication of any papers originally presented at convention technical sessions until after they have been printed in the SMPE Journal, the AMERICAN CINEMATOGRAPHER will not be able to publish important papers in full for several months However, abstracts of papers of importance to motion picture photography and related production practices, will appear in our June issue

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Appreciating Motion Pictures

(Continued from Page 1631)

They consider it sacrilege to mention a movie in the same breath with a stage play or novel. They maintain that the screen requires no real acting from its players, that the whole affair is done on a piece-work basis, and that nothing great (whatever that means) will ever appear on the screen.

Actually, the screen has presented a good bit of drama that ranks with the best the stage has offered, and has done so with much more scope than the restrictions of the proscenium would allow. There have been some outstanding performances by screen actors, too—with the added feature of naturalness that cannot be achieved on a stage where it is necessary to project to the last row of the gallery. True, the element of personal interplay between live actors and the audience is missing in the motion picture, but its loss is more than compensated by the greater degree of selectivity and the intimacy made possible, for instance, by the use of close-ups.

That films are shot on a "piece-work" basis is not a valid criticism since it is, after all, the final result that counts. Screen technique actually allows for a smoother, more accurate portrayal because it is possible to shoot the action again and again until it is perfect. That there are not more dramatically outstanding photoplays is due mainly to the fact that double bills and frequently varied theatre programs require the American film industry to produce several hundred features a year—and there just isn't that much top-rate talent available. When one compares this prodigious output with the meager dozen or so successful plays which appear on Broadway each season, it is evident that the screen (while forced to concentrate on quantity rather than quality) has not done too badly. The fact that the mass audience is often more interested in the personalities of the players than in their talent as actors has also hindered the development of the screen as a true dramatic medium. The "star system" forces producers to cast popular personalities in roles which those players are often not professionally equipped to play.

Finally, the main criterion of worth for any type of drama is its ability to draw an empathic response from the audience. In this capacity a well-produced motion picture can be superbly effective. The camera is able to move in for close-ups that bring out all the subtleties of a characterization. The flicker of an eyelash becomes significant and can, with proper emphasis, draw the audience so closely into the screen narrative that the spectator almost *lives* the story with the performers. A good deal

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In previous years Vaporate Company acted as a sales agency for Peerless Film Processing Corporation in the amateur field, and in some catagories of the non-theatrical field. We wish to announce to the general photographic industry that henceforth we will handle all markets under our own, the Peerless, name. We continue to offer the same vacuum vaporating treatment of films which we have offered for 14 years — but no longer through Vaporate Company. Now — lower prices and Peerless personalized service are in effect.

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of this emphatic response would be almost impossible to achieve within the confines of a theatre stage

The Film as Art

The motion picture, when viewed as an *art*, often suffers because the majority of criticism comes from self-styled authorities who insist upon dealing in far-fetched abstractions To these critics, a film cannot possibly be art unless it teems with subtle symbolism, obscure psychological undercurrents, and (most maligned of all) social significance"

These same individuals refuse to admit that a film can be artistic in its very simplicity, and that *art* (on the screen or otherwise) is something uncomplicated enough to be understood by more than the Chosen Few who seem to regard it as their own private *milieu* Actually, the cinema is the most democratic of all arts Its appeal is not ro a small highbrow segment of the population, but to the great heterogeneous mass audience the old and the young, the rich and the poor, the simple and the intelligent Just as it is not possible to "please all of the people all of the time," it is unlikely that every picture could appeal to every one in the huge American movie audience Now and then the industry is fortunate enough to produce a film with an almost universal appeal—but even then there is always one voice raised in scornful criticism—and the voice invariably comes from the minor ranks of pseudo-intellectuals who purely on general principle make it a point to dislike anything which the majority of just plain normal people find enjoyable

The answer to this dilemma, if there is one, will have to come from a revision of policy on the part of the nation's movie producers Instead of pouring millions of dollars into a picture which they hope will please everybody, these executives may decide to make three or four smaller budget pictures for the same amount of money, each of which will do a top-notch job of pleasing a main segment of the audience The trend spurred on by the recent curtailment of the foreign market, seems to point in this direction—and a situation produced by necessity may yet result in a more functional, and therefore more *artistic* American motion picture industry

To clarify the term 'the art of the motion picture,' let it be said that the cinema is not *one* art, but an amalgam of *many* arts Writing, direction, acting, set design, costume design, special effects, make-up, and musical scoring are all individual arts—and each has its own identity and basis for criticism The fact that these manifold arts can be smoothly blended into a single unified dramatic production is in itself an artistic phenomenon

The Film as a Technical Achievement

We have said that the motion picture is a blending of many arts, but it is likewise a blending of many sciences, not a few of which are highly technical Each of the arts mentioned above depends upon a complex technology, and it is the coupling of artistic imagination with mechanical "know-how" that makes the production of motion pictures at all possible

Cinematography, the actual photographic process of recording action on film, is the art most closely dependent upon technical knowledge It calls for a comprehensive background in the science of optics, the physics of light, the chemistry of emulsions and developers, and a myriad of other technical fields Even the most artistic cameraman must be a practical mechanic if he is to make his imaginative dreams take form on celluloid He must know the limitations of his equipment, the physical characteristics of various film stocks, as well as the mechanics of setting up different styles of lighting He is a creative personality who must know, not only how to dream up a certain visual effect, but how to produce it, as well

Similarly, the writer, the director, the set designer and the other department heads concerned with the production must all combine technical skill with creative artistry if they are to achieve a worthwhile result The composer of musical scores for motion pictures must be an expert mathematician the make-up artist has to know how much light will be absorbed by different cosmetics and how much will be reflected, the set designer must know how to assemble a setting so that it will not only look authentic but will also be easy to dismantle for a variety of camera angles Along with every artistic inspiration must go a practical plan for producing that particual effect on the screen

The Broader Concept

After considering these various points of view, then, we find ourselves formulating broader standards for the criticism or *appreciation* of the motion picture Where once we spoke of a particular film as being a good picture, or another as being poor, we now hesitate to make such sweeping srarements because we realize that no picture is all good or all bad

It is entirely possibly for a dramatically weak film to be superbly phorographed and, while the excellent photogtaphy does not compensate for inept dramatic construction, it is still worthy of appreciation as motion picture photography Let us not give up expressing an opinion of the general impression created by each film, but let us look deeper rhan the surface and analyze the film in terms of its worth as drama, art and technical achievement The serious moviegoer will find that not only is it unfair to the technician who has done a fine job to dismiss his efforts coldly because of shortcomings in another department of production—but it is unfair to himself as well He will miss a great deal if he allows his critical judgment to be dulled by one or two negative elements that may mar an otherwise excellent job of screen production

The intelligent film critic owes it to himself to evaluate a picture in terms of what it says that is socially significant—without expecting each film to become a filibuster of propaganda. In the final analysis, a more productive appreciation of the motion picture depends upon a twofold circumstance a greater emphasis by the producer on ideas and approach rather than budget—and a broader, more objective and more open minded approach to film criticism by the moviegoer

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AMONG THE MOVIE CLUBS

San Francisco Westwood

Because of conflict with the Easter holidays March meeting of Westwood Movie Club of San Francisco was postponed to April 1st, and was held at St Francis Community Hall Film program of Member films included Snowbirds, by Al Grammer, The Curse of Dr X," by Justin-McDonald, Fallen Leaf, by Barbara and Bill Helms, Canadian Rockies,' by Joe Pisscott, and Westwood At Dinner, a reel of the club's annual dinner

Entries for the club's 'one roll, uncut, unspliced annual contest will close at the June meeting, when membership will judge on thefilms submitted Plans have been completed for music recording accompaniment for all future film programs as a reselt of the desirability of projecting in that manner rhtough past experience

Westwood has also completed arrangements for film interchange with the Southwest 8 mm Club of Los Angeles, and rhe Albany Motion Picture Society Clubs interested in similar tieup with Westwood can contact secretary Ed Kentera, 981 E Grant Place, San Mateo, California

Los Angeles Cinema

Program chairman Charles Peters has installed a new idea for meetings fo rhe Los Angeles Cinema Club. Members of the Technical Committee will be identified by ribbons rifled 'Technical Advisor," and in addition to giving short talks at the session, will be available during intermission to discuss member problems and answer questions

Film program for the meeting of April 5th, held at the Ebell Club, comprised Rose Parade, phorogtaphed by Dr William Zimmerman with a Cine Special and sound added with an Auricon, 'Glaciet Park Studies, color sound by Guy Hazelton, and God of the Atom," by Dr Irwin Moon

Mid-season contest for novice film makers and for 35 mm slides closes on June 30th In the slide division, entries are limited to 10 slides each

New York Metropolitan

Metropolitan Motion Picture Club of New York City held its regular monthly meeting on April 15th at Hotel Pennnsylvania for presentation of film program comprising "Picnic," by Irwin Sharp and Cy Landy, "Blessed Event,' by Raymond J Berger of Cheektowaga, N Y, 'Pinnochio's Jack-O-Lantern,' by Harlan M Weber of Schenectady, "By Jeep Through Norway, by Per Rasmussen of Copenhagen and 'Escape, by Harry Atwood, of Ajo, Arizona

Milwaukee Amateur

Nearly 900 members and guests attended the fifrh annual gala show of Amateur Movie Society of Milwaukee, held on evening of April 2 at Shorewood Audi torium Special program of local and national prize winning kodachrome films were exhibited on the program, including „Blue Horizons," by Walter Chappelle, "The Magic Carpet,' by Mr and Mrs William Rheingans, Paper Doll 1947 AMSM club production, Squeaky s Kittens, by Walter Bergmann, of Mt Vernon N Y (winner in National Humane Society contest), "Doghouse Blues,' by E H Sparks, Bristol, Conn, and 'Motion,' by Henry E Hird, Ridgewood, N J Robert Jansen was master of ceremonies for the show, the most successful in club history

A film on trick photography featured the April 14th meeting, held at Red Arrow Club, while Mr and Mrs William Rheingans discussed the proper scoring of music for films at meeting of April 28th Going back to March 24th date, we note that Milwaukee Amateur staged a party—inviting the Racine and Kenosha club—to view the club television program over WTMJ which included The Magic Carpet," by the William Rheingans, and Dairyland, by Richard Nelson of Kenosha

New York Eight

Annual gala night of the New York City Eight MM Motion Picture Club will be held at rhe Hotel Pennsylvania, New York, on May 14th, with film program to include 'Scenario for Three by George Valentine, Farm Frolics, by Terry Manos, We Dude It Again,' by Archibald MacGregor, Closeups in Koda chrome," by William Lucas of Peoria, Ill, 'A Time to Remember,' by Victor Ancona, and Magic Stairway, by Harlan M Webber of Schenectady

General Electric s The Family Album," an instructional film on lighting, featured the April 19th meeting Also shown was 'With a Jeep in Norway," by Per Rasmussen and Neils Kristenson of Copenhagen

Philadelphia Cinema

Philadelphia Cinema Club held two meetings during April On the 13th, film program included "Ice Follies," by Robert Henderson, Lancaster County Farm and Tobacco Culture, by William Chambers; and the film on title making supplied by Bardwell & McAlister Multi Efex Co

San Francisco Cinema

Film program for the April 20th meeting of Cinema Club of San Francisco, held ar Womens City Club, included Color in Sweden and Norway," a 16 mm kodachrome produced by Mrs and Mrs. Flick while on tour of the Scandanavian countries, Whirling Wheels' through courtesy of Pacific Gas and Electric Co., and Al Jolson Sings, a novel sound and film experiment by Phil Del Bianco which utilized a wire recorder and 8 mm camera Series of kodachrome slides, 1947 Cacation,' was presented by president Ben Nichols, showing highlights of his vacation tour of the west

Minneapolis Octo Cine

Minneapolis Octo Cine Guild has announced two member film contests—a spring event of 50 feet of uncut film, with entries closing on May 25th, and summer contest of entries completely edited and titled of 200 feet or less with closing date October 26th

At the March 30th meeting, several member films were shown, and Willatd Belding presented a talk on continuity Clinton Hedsten and his committee gave informative pointers on correct lighting at meeting of April 27th

Utah Cine Arts

Theo Merrill presented a technical discussion on the subject of Continuity for Vacation Pictures at April 21st meeting of Utah Cine Arts Club of Salt Lake City, held at Newhouse Hotel He also exhibited one of his own films especially prepared to demonstrate his points A surprise film was again shown to get the members into their seats for meeting start—also William Maxwell's Vacation, Chicago Enroute to New York '

Alhambra La Casa

To get members into the mood of vacation filming, two excellent travel films were shown at the April 19th meeting of La Casa Movie Club of Alhambra, Calif, held at the YMCA Dr Andrew G Orear presented Down Mexico Way," and Ralph Taylor screened 'A Rocky Mountain Holiday

Seattle Amateur

Showing of a film on how to properly make titles, and a discussion on shooting color film correctly and for best results, featured the April 13th meeting of Seattle Amateur Movie Club, held at Epiphany Hall

Announcing...

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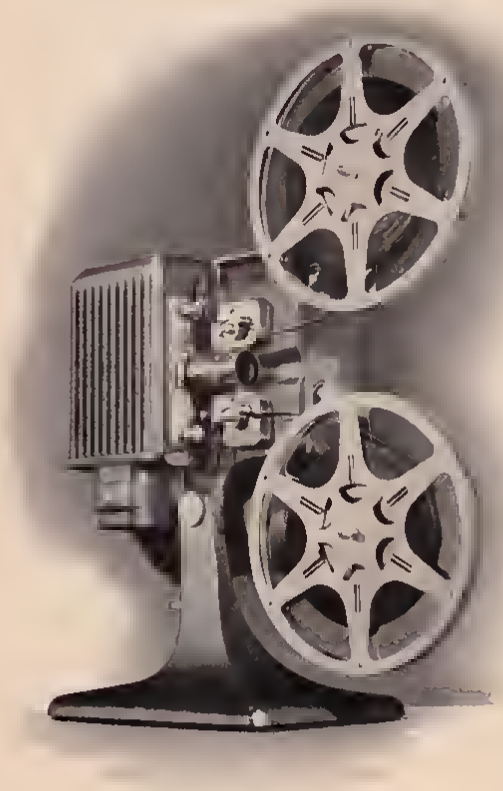

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Television Broadcasts – A New Field For Amateur Movie Makers

WITH the tremendous expansion of television broadcast activities during the past year, and the increasing volume of receiving sets sold—especially in the eastern seaboard and Pacific coast states—amateur movie makers will undoubtedly attempt to make films of various newsworthy telecasts directly from the television receiving screen

There is no question that many movie makers will be frequent photographers of spot news events which will be televised, and thus assemble their own individual libraries of current events which will be televised more frequently as significant national and world events are carried over the rapidly expanding television networks

Such reels can be edited into various classifications, such as football highlights, baseball thrills and world series games, prize fights, presidential speeches, political orators, etc, for the film libraries of the movie makers

Testing Required

But such films, to secure the best possible results under the prevailing and future conditions existing between television and motion picture photography, cannot be made with any degree of clarity without extensive prior photographic tests of the television screen from which the image is to be taken

And the results at best—it might be pointed out—will not be anywhere comparable to the photographic quality secured in direct shooting of events or personalities

The most suitable television image from which to take off a motion picture photographic record is currently recommended as one not exceeding the 12 by 18 inch size. Only tests will determine the proper distance between television screen and camera lens, the proper stops, and other factors of cinematography It is suggested that the necessary tests, which might be lengthy, be only made of live broadcasts and not from televiesd motion pictures The latter are generally old films that do not have sufficient photographic qualities comparable with current product or emulsions, and seem to be inferior in quality generally to live broadcasts of television

Television vs. Cinematography

It will be impossible to secure as good a film record from the television screen as could be accomplished by filming the event in person Bear in mind that the television camera scans at the rate of 30 frames per second, while the 8 or 16 mm camera will pick up the televised image from the set at home at either 16 or 24 frames per second There will be a flicker present—and no way to avoid the latter, even if attempts are made to photograph at 30 frames per second Bear in mind that the television picture is scanned at about 525 lines per frame which also has a definite bearing on inability to secure good photographic quality

Despite these inherent handicaps existing between television and cinematography it is possible to secure adequate photographic records of outstanding televised events off the television screen with either 8 or 16 mm cameras But the final results of the film will depend entirely on the ingenuity of the individual photographer in devising proper methods after exhaustive tests

Progress in Theatre Television

The foregoing information and suggestions applies to amateur takeoffs of television broadcasts for personal film libraries Major film companies notably Paramount, are conducting extensive research on the problem of utilizing television broadcasts of special and current events for projection onto theatre screens

Extent of progress for theatre television was demonstrated last month by Paramount in New York City when a special tesrs television broadcast was rigged up and shown on an 18 by 24 foot screen at the Paramount theatre Special apparatus provided for pickup of the video broadcast from the television tube in the theatre via a 35 mm camera especially adjusted and synchronized for best results

This film was quickly passed through a fast developing machine for processing and drying, and was running through the theatre projection machine about 66 seconds later Newspaper reports stated the audience reception was satisfactory, and, although there was a fuzziness and washout of faces at times during the 18 minute demonstration, company officials were impressed that exceptional progress had been made toward the eventual showings of television broadcasts in theatres

If a major film company, in association with television engineers, can adequately photograph a television image—even with large resources of both many and equipment—there is no question but what the amateur cinematographers can delve into the problem and have plenty of fun devising proper methods of securing satisfactory photographic reproductions of televised programs.

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TIPS ON TITLES —If you've got a box of thumb tacks handy, try spelling out your movie title with the tacks—pushing them into a piece of soft wood or beaver board Cover the board with a dark cloth before you push in the tacks and you'll get an even better effect

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Fairchild's Developing Tank For Aerial Roll Film

The Fairchild Camera and Instrument Corporation has announced it now has a portable motor-driven daylight developing tank, accommodating 5¼" wide aerial roll film, available for immediate delivery.

Compact in size, light in weight, and easy to operate, this unit, the F-226, is ideal for use where laboratory facilities are limited. With the exception of unloading the camera and placing the film in the tank in the dark, all developing operations can be accomplished in normal daylight.

Solutions can be poured in and out of the tank without danger of exposing the film and Fairchild engineers say that uniform developing is assured because the film is passed through the solution at a constant speed, further, the small liquid capacity of the tank makes regulation of solution temperature easier and permits economical use of fresh chemicals with each roll.

Hand Not Quicker Than Camera Eye

Is the hand quicker than the eye? Not the camera eye! During a visit in Rochester, New York, Harry Blackstone—the famous magician with "the fastest hands in the world"—cooperated with Kodak technicians in a test performed before the Eastman High-Speed camera. With the camera operating at 3,000 frames a second—187 times faster than an ordinary home-movie camera — Blackstone performed several simple tricks. The camera clearly revealed the split-second sleight-of-hand which made each of the illusions possible.

Two New Safety Films

Latest safety films in the series produced by Aetna Life Affiliated Companies are "Ladders, Scaffolds and Floor Openings," and "Back To Life." The latter deals with subject of applying artificial respiration. Films, in 16 mm color with sound are available through Aetna agents.

Eastman Kodak Production Soars in 1947

Total production, sales, and earnings for 1947 were at "higher levels than ever before." This fact was revealed in annual report of the company to stockholders. Sales aggregating $351,751,098 for the parent company and subsidiaries during 1947 were in contrast to $274,703,448 for the previous year.

Highlights of the Kodak report include:

"Throughout the year there was a continued strong demand for most of the company's products. Marked increases occured in sales of amateur photographic products, acetate yarn and staple fiber.

"Orders for many products exceeded the quantities that could be produced. This was true of most sensitized films and of such mechanical goods as still and motion picture cameras and projectors. In some cases it was necessary to continue a system of allocation to customers during all or year of the year."

From the standpoint of dollar sales, amateur photographic products account for 30%, commercial and photographic, 25%; and professional motion picture films, 9%.

Photography Insures Better Plane Landings

When the giant air liners of tomorrow settle on the nation's runways with hardly a bounce, air line passengers may not be aware of the fact but photography will have played an important part in making their landings smooth.

According to reports from Los Angeles, the Lockheed Aircraft Corporation has completed a new test rig which makes it possible to simulate 100-mile-an-hour landings and record shock absorbing qualities of struts, tires, and runway. As test landing gears are checked with the new rig, high speed motion picture cameras photograph the gears during the moment of impact. This enables the engineers to study many aspects of the effect of impact and to locate weaknesses of designs or materials.

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"Joan of Arc"

(Continued from Page 161)

the Eddie Cantor musicals, and many others Two of his Oscars came during this period— Dark Angel" and Dodsworth

In 1939 he went to Twentieth Century Fox as Supervising Art Director and, in association with staff designers, garnered three more Oscars for How Green Was My Valley," This Above All and My Gal Sal '

After two and a half years in a Marine Corps camouflage and photographic unit during World War II, Day returned to Fox and did "The Razor's Edge" and "The Ghost and Mrs Muir."

Now free lancing, Day counts ' Joan of Arc' as the biggest and most interesting challenge of his long career in art direction

Club Television Shows

Leave it to that progressive Amateur Movie Society of Milwaukee to take advantage of television as a display showcase for the film efforts of members—and at the same corral some additional movie enthusiasts who might be interested in joining the club and participate in its activities

Maybe other clubs around the country have already made tieups with their local television stations (naturally if one has been established in the locality), but the Milwaukee group is the first to be brought to our attention Premier showing of amateur movies was held over WTMJ-TV on evening of March 3rd Dick Franzel and Irma Niedermeyer were interviewed, and Irma's prize winning film televised over the station

With television broadcasts expanding every month to every section of the country, and the stations looking for unusual and interesting subjects, the Milwaukee club presents an idea for other groups to foster for both club promotion and the interests of amateur movie makers in general Keep in mind that television stations will be seeking program material and every one is equipped with special apparatus to broadcast 16 mm films

Quick Patching

In former days, when a film tore or a patch parted during running, the general procedure was to use a paper clip to prevent delay in screening But many projectionists now keep a small roll of Scotch cellulose taps handy for possible break When latter occurs it is only necessary to impress a small piece of the tape on the celluloid—or non-emulsion side of the film—and continuing running Elimination of the clips prevents possible scratching of emulsion two or more frames above where the eventual splice has to be made later

Farm Seasons Films Produced By Encyclopaedia Brittanica

Encyclopaedia Brittanica Films has produced series of three color films on farm seasons, spring, summer and fall; and—although specifically designed for school children—might also be interesting to amateur movie makers and clubs as guides and ideas for personal movies of both the seasons and fram activities The films are available on rental from EB

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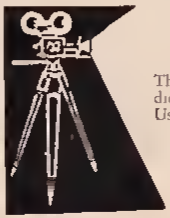

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New Executives for Mole-Richardson of England

C. C. Heys Hallett (left) who joins Mole Richardson of England as Managing Director, and Dr. H. K. Bourne (right) who assumes post of Director of Research. They are shown with Peter Mole in Hollywood laboratory of Mole Richardson Co. while on visit last month.

Future British activities of the Mole Richardson organization—designers and manufacturers of professional studio lighting equipment since 1927—will be guided by C. G. Heys Hallett as managing director of Mole Richardson of England, with H. K. Bourne functioning as director of research for the company.

Hallett succeeds Robert J. Linderman, who retired after establishing the British organization in 1936 and successfully operating it during the ensuing years. Hallett was recently in charge of research and development for the lighting carbon division of Morgan Crucible Co. of England, while Bourne was formerly with British Thompson Houston Co. in charge of research and development of the new light source known as the mercury cadmium lamp, which was recently demonstrated in Hollywood by the General Electric Company, and which holds promise as an additional tool in the art of cinematic lighting.

Hallett and Bourne were in Hollywood last month conferring with Peter Mole, chief engineer M. A. Hankins and other officials and engineers of the company, on future developments in lighting apparatus and plans for extending specialized services to the motion picture industries of both countries.

With the current expansion of film production activities in Italy, Mole Richardson is organizing a separate company in that country to be designated as Mole Richardson Italia. It will be set up to furnish a complete technical service on production lighting for the Italian, American and British producers that are contemplating production activities in Italy.

'How to Make Good Movies' On the Way Back!

Kodak's breezy, informative, and helpful book on amateur movie making—How to Make Good Movies—will again be available.

Generously illustrated with over 500 pictures, many of which are from the reels of amateur movie makers, How to Make Good Movies covers graphically the whole field of personal movies. From selecting the film and loading the camera to the projection of the finished movies, the book tackles and subdues every pertinent movie problem and does it in a fast-moving, readable manner that doesn't for one phrase lose sight of the fact that movies are really fun—and that's why most people make them.

Over 200,000 fans cut their movie teeth on earlier sell out editions of How to Make Good Movies and are continuing to find it a convenient and easy-to-use handbook of good movie technique. The new edition has been revised to bring the book completely up to date from a technical standpoint and to make certain that all the latest information on amateur movie making is available to the reader.

Kreuzer Promoted by RCA

Barton Kreuzer has been named manager of the newly created Theatre and Recording Equipment Section of RCA according to company announcement. His division will comprise both theatre sound and projection equipment, and film recording for major and industrial producers.

Film Preservation Treatment Offer Direct by Peerless

Peerless Film Processing Corporation announces that Vaporate Company is no longer its agent.

In previous years Vaporate Company acted for Peerless as a sales agency, representing Peerless in the amateur field and some categories of the non-theatrical field. Under the new arrangement, Peerless will continue to offer, in its processing plant at 130 West 46th Street, New York, the same vacuum-vaporating treatment of film which they have offered in the past, but no longer through Vaporate Company. Instead of indirectly dealing with customers through Vaporate, Peerless now offers direct, under the Peerless name, the treatment which is widely known in the theatrical film field. The Peerless treatment, which extends useful film life, is available also at numerous commercial laboratories throughout the country where Peerless equipment has been installed. Treatment before projection of films has proved highly effective in reducing the possibility of damage during the first few runs and postpones the appearance of scratches and "rain" during long runs.

Direct dealing with all customers in the amateur and non-theatrical fields will also now enable Peerless to reduce the charges formerly made to such customers for film treatment and cleaning.

For additional information and new price lists write direct to Peerless Film Processing Corporation, 165 West 64th Street, New York 19, N. Y.

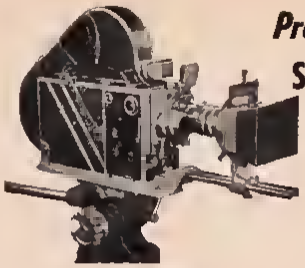
Research Costs Cited By Kodak Scientist

The important cost of industrial research is not the cost of the research itself, but the cost of developing research discoveries into marketable material.

This fact was disclosed recently by Dr. C. E. Kenneth Mees, vice president in charge of Eastman Kodak research, who stated that, of the total cost of introducing a new product "on the average only 10% is the cost of the laboratory work. Another 25% will be the cost of the development to the production stage, and 65% the cost of preparation for production."

For this reason it is most important that the choice of the projects to be developed to production should be correct, and it is not at all easy to select from the research work the products that will succeed on the market.

Dr. Mees further pointed out that often products with small sales need active and intensified research to lower cost, improve quality and thus increase the sales volume to a greater market.



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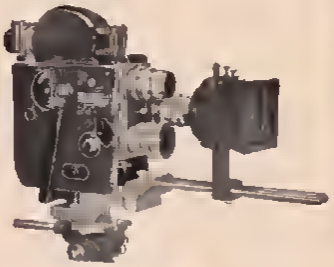

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"Naked City"

(Continued from page 111)

narrative that fits neatly into its vast setting, but never becomes lost in it.

The picture is full of clever little directorial touches that are solidly in key with the atmosphere of the locale. The camera pauses to watch kids splashing about in noisy ecstasy under a street hydrant; it eavesdrops as a couple of stenographers press their noses against the window of an exclusive dress shop and wonder aloud (in wistful Brooklyn accents) as to how they would look in the particular creation on display. The little people who make up a great city are not shunted aside as so much atmosphere—they are given a voice in the telling of the story, and what they say is important.

Of the three month shooting schedule alloted to the script, two and a half months were spent in New York where the greatest bulk of the action was filmed. As a result, all of the settings (including interiors) are absolutely authentic—a fact that is bound to delight New Yorkers at home and abroad. Unusual locales included the Williamsburg Bridge, the Bellevue Morgue, and the scaffolding of a building under construction twenty three floors above the street. The result is exactly what Mark Hellinger intended it to be: a film that shows New York as New Yorkers know it.

During the hour and a half running time of the film, the audience sees more of New York than it would see on a week's sightseeing tour of the city. It is estimated that twenty billion dollars worth of 'sets,' including Manhattan's impressive skyline, make their appearance as backgrounds to the action. A record crowd of 200,000 spectators watched the street scenes being filmed.

Of the twenty four featured roles in "The Naked City," only four are portrayed by Hollywood actors. Twenty prominent parts were filled by New York radio and stage actors, most of whom were making their first screen appearances. The unstudied acting of these players is uniformly excellent, and the fact that their faces are not familiar adds greatly to the realism of the picture.

One of the more bothersome problems which director Dassin had to contend with was the crowds that gathered whenever the camera crew set up shop. Ropes were used to hold back the spectators, but when the mobs became unruly, a juggler was installed some distance away as a "decoy" to attract their attention. Further adding to the discomfort of the cast and crew was the fact that filming was done in June, July, August and September, during some of the hottest weather in New York's history.

The climactic sequence of the picture is a chase extending for a mile and a half between a tenement apartment on the East Side to the Delancy Street entrance of the Williamsburg Bridge. This is one of the longest and most difficult chase sequences ever attempted, and required three weeks of filming. It takes the audience through alleys, over fences, across a lot full of tombstones, and finally reaches its climax when the fugitive is cornered high up in one of the towers of the bridge. In order to line up this sequence along a quarter mile span of bridge, director Dassin used roller skates.

From the Camera Angle

William Daniels, A.S.C., whose outstanding work as Director of Photography on "The Naked City" is winning unanimous acclaim within the film industry itself, is a veteran of 30 years in the studios. Twenty-three of these were spent at M-G-M where he shot 92 features and became known as a top-notch 'glamour' cinematographer. His realistic handling of the photography in "The Naked City" is a complete about face from the softly-lighted, glossily diffused type of approach he used to employ as Garbo's special cameraman.

His work in the Hellinger film is a happy combination of dramatic composition and realistic lighting—coupled with the fact that he worked very closely with the producer and director in the pre-planning stages as well as during actual production. He has nothing but respect for director Dassin because of the fine co-operation he received and the free rein he was given in the selection of locales, camera angles and the establishment of mood through lighting. The unusual *rapport* which existed between these two technicians is evidenced by the smooth manner in which the photography complements the journalistic style of the action.

Director and cinematographer went to New York two months before shooting began in order to select locales that not only fit the story, but were also interesting from the photographic standpoint. Daniels was given final authority in the choosing of these backgrounds. Speaking of his overall approach to the film, he says: "We were after—well, let's call it *realism*. I dislike the term 'documentary' because the word has come to mean badly shot 16mm footage."

In order to accentuate realism in his visual approach Daniels photographed the actors without make-up. His lighting style was so simple as to be almost radical from the Hollywood production point-of-

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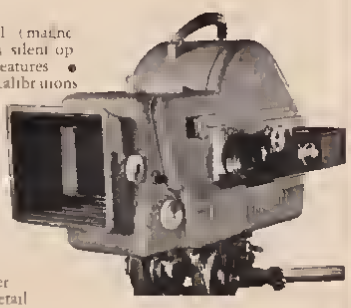

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view He had constructed at the studio portable metal frames into which could be screwed four ordinary RAP2 photoflood bulbs These easily transported units not only added to the realistic style of the photography, but made it possible to shoot sequences in rooms that would not have accommodated any other type of lighting The scenes in the tenement house, for example, were shot in a five by nine foot room In many cases, ordinary building current was sufficient to run the lights, but two army surplus generators were taken along on location where more current was needed than could be furnished by local power facilities

As has been pointed out, one of the major problems was to conceal the camera so that crowds of curious onlookers would not clutter up the composition This was accomplished by means of a panel truck whose sides were actually two way transparent mirrors The cameraman shot through the mirrors without the subject even suspecting that he was being photographed Because of the density of the mirrors, *two full stops of increased exposure were required*

The dusk and night shots in "The Naked City" are especially well done and reflect a good deal of expert planning Usually there was a period of only about ten minutes during dusk when such scenes could be photographed The cameraman and not the director decided when the sky had developed just enough glow so that the buildings would stand out against it, and it was the cameraman who gave the signal for 'Action!' when such scenes were being filmed The sequence showing the mother and father of the murdered girl departing from the city was rehearsed all day long and shot with three cameras during five minutes of twilight when the sun starts to drop behind Manhattan's skyline On the screen, this sequence has a luminous quality that is very striking

Nearly a quarter of a million feet of film was exposed during filming of the New York sequences, due to the unpredictable conditions under which shooting took place Many famous buildings of the city were photographed for the last time, having since been demolished to make room for the United Nations building The skyscraper shown to be under construction in one sequence is the new Universal-International building at 57th St and Park Avenue These scenes were shot atop a scaffold twenty-three stories above the street, and the director, cameraman and stars had to ride the material hoist in order to get and ascending shot called for in the script

Photographically and directorially The Naked City rates with the best films of the year But it is more than an interesting evening at the theatre It is a tribute in celluloid to Mark Hellinger, a swell guy

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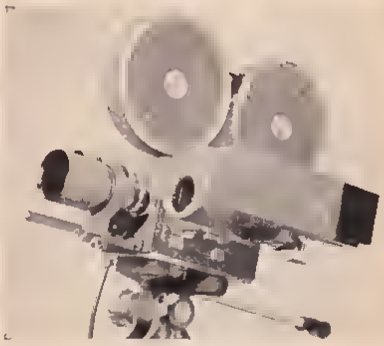

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• Philip Tannura "The Babe Ruth Story," with William Bendix, Claire Trevor, Charles Bickford, Sam Levene, Fred Lightner William Frawley

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• Charles Lawton, jr "The Wrangler," (Cinecolor) with Sonny Tufts, Barbara Britton, Gabby Hayes.

Eagle-Lion

• John Alton Canon City with Scott Brady, Charles Russell, Stanley Clements, Robert Bice Mary Meade, Robert Kellard, De Forrest Kelly

Independent

• George Barnes, No Minor Vices," (Enterprise Prods) with Dana Andrews, Lilli Palmer, Norman Lloyd

• Jack Greenhalgh, 'Miraculous Journey," (Cinecolor) (Sig Neufeld Prod) with Rory Calhoun, Virginia Grey Audrey Long, George Cleveland, Thurston Hall

• Benjamin Kline Big Dan, (Sol Wurtzel Prod) with Charles Russell Virginia Christine, Gary Gray, John Ridgeley James Burke, Konstantin Shayne

• Ernest Laszlo, All's Well' (Benedict Bogeaus Prod) with Dorothy Lamour, Charles Laughton, George Montgomery Charles Winninger, Sara Allgood

Metro-Goldwyn-Mayer

• Joseph Ruttenberg, Julia Misbehaves with Greer Garson, Walter Pidgeon, Peter Lawford, Elizabeth Taylor, Cesar Romero, Mary Boland, Dame Mae Whitty, Reginald Owen, Nigel Bruce

• Robert Planck, The Three Musketeers, (Technicolor) with Lana Turner, Gene Kelly, Van Heflin, June Allyson, Keenan Wynn, Angela Lansbury, Vincent Price Gig Young, Robert Coote, John Sutton

• Hal Rosson, 'Command Decision, with Clark Gable, Walter Pidgeon, Van Johnson, Brian Donlevy, Charles Bickford, John Hodiak, Edward Arnold, Clinton Sundberg, Marshall Thompson, Cameron Mitchell

• Charles Rosher, Words and Music," (Technicolor) with Judy Garland, Mickey Rooney, June Allyson Vera-Ellen, Cyd Charisse, Marshall Thompson, Tom Drake, Perry Como, Ann Sothern, Janet Leigh, Gene Kelly, Ann Miller, Lena Horne, Mel Torme, Dee Turnell

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• Jack MacKenzie Michael O Halloran, (Windsor Prods.) wirh Allene Roberts, Scotty Beckett, Charles Arnt, Tommy Cook

• Marcel LePicard, Smuggler s Cove, with Leo Gorcey, Huntz Hall, Gabriel Dell, Amelita Ward, Jacqueline Dalya, Martin Kosleck, Paul Harvey

• Harry Neumann, 'Arizona Sunset," with Jimmy Wakely, Cannonball Taylor, Jennifer Holt, Dennis Moore

• William Sickner, A Palooka Named Joe,' with Joe Kirkwood, Elyse Knox, Stanley Clements, William Frawley

• Harry Neumann, "Triggerman," with Johnny Mack Brown, Raymond Hatton, Virginia Carroll

Paramount

• Lionel Lindon, Isn t It Romantic,' with Veronica Lake Mary Hatcher, Mona Freeman, Billy De Wolfe, Roland Culver, Patric Knowles Pearl Bailey, Richard Webb

• Charles Lang jr, 'The Talock Millions, with Wanda Hendrix, John Lund, Barry Fitzgerald, Monte Woolley, Ilka Chase, Robert Stack, Dorothy Stickney, Elizabeth Patterson, Dan Tobin

• John Seitz "The Great Garsby, with Alan Ladd, Betty Field, Macdonald Carey, Ruth Hussey, Barry Sullivan, Howard Da Silva, Shelley Winters Henry Hull

• Daniel Fapp, "Sorrowful Jones, with Bob Hope, Lucille Ball Mary Jayne Saunders

• Milton Krasner, The Accused, (Hal Wallis Prod) with Loretta Young, Robert Cummings, Wendell Corey, Douglas Dick

RKO

• Nick Musuraca, Blood on the Moon," with Robert Mitchum, Barbara Bel Geddes, Robert Preston, Walter Brennan, Frank Faylen, George Cooper, Richard Powers

• Harry Wild, Weep No More,' with Joseph Cotten, Valli, Spring Byington, Jack Paar

Twentieth Century-Fox

• Victor Milner, "Unfaithfully Yours,' with Linda Darnell, Rex Harrison Rudy Vallee, Barbara Lawrence, Kurt Krueger,

• Norbert Brodine, Road House' with Ida Lupino, Cornel Wilde, Celeste Holm, Richard Widmark

• Harry Jackon, "Burlesque (Technicolor) with Betty Grable, Dan Dailey, Jack Oakie, June Havoc, Richard Arlen, James Gleason, Benita Wade

• Charles Clarke, That Wonderful Urge," with Tyrone Power, Gene Tierney, Reginald Gardiner, Lucille Watson

Universal-International

• William Daniels, "Washington Girl, with Deanna Durbin Edmond O'Brien, Don Taylor, Jeffrey Lynn, Ray Collins, Hugo Haas, Harry Davenport, Katherine Alexander, Griff Barnett, Nicholas Joy, Harry Cheshire, Charles Meredith, Raymond Greenleaf, Leon Belasco, Louise Beavers, James Todd

• Russell Metty, Kiss the Blood Off My Hands, (Hecht-Norma Prod) with Joan Fontaine, Burt Lancaster, Robert Newton Felippa Rock Colin Keith Johnston, Peter Hobbes, Harold Goodwin, Valerie Cardew

• Maury Gertsman, Rogue s Regiment, with Dick Powell, Marta Toren, Vincent Price, Stephen McNally, Carol Thurston, Kenny Washington, Philip Ahn Richard Loo, Edgar Barrier

• Irving Glassberg, 'Larceny," with John Payne, Joan Caulfield, Dan Duryea Shelley Winters, Richard Rober

United Artists

• Edward Cronjager An Innocent Affair," (Nasser Prod) with Madeleine Carroll Fred MacMurray, Charles Buddy Rogers, Rita Johnson, Louise Allbritton Michael Romanoff

Warners

• Woody Bredell, "Don Juan," (Technicolor) with Errol Flynn, Viveca Lindfors, Robert Douglas, Romney Brent, Alan Hale, Jerry Austin, Robert Warwick, Joanne Page, Helen Westcott Mary Stuart Tim Huntley, Barbara Bates, Fortunio Bonanova

• Sid Hickox and Wilfrid Cline, "One Sunday Afternoon, (Technicolor) with Dennis Morgan, Janis Paige, Dorothy Malone, Don De Fore, Ben Blue, Dick Walsh, Dick Taylor, Alan Hale, jr

• Carl Guthrie "This Side of the Law,' with Dane Clark, Geraldine Brooks, S Z Sakall, Wallace Ford

• Robert Burks, "A Kiss in the Dark, with Jane Wyman, David Niven, Wayne Morris, Victor Moore, Broderick Crawford

• Ernest Haller, "My Dream Is Yours (Technicolor) (Michael Curtiz Prod) with Jack Carson, Doris Day, Eve Arden, Adolphe Menjou, S Z Sakall, Edgar Kennedy

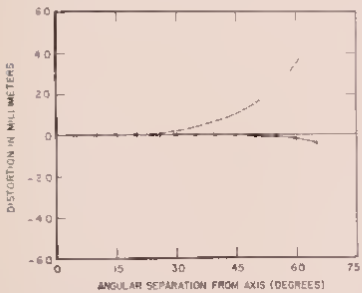
• Peverell Marley, "Silver Lining, (Technicolor) with June Haver, Ray Bolger Gordon MacRae, Charlie Ruggles Rosemary De Camp, Lee Wilde Lyn Wilde

Wide Angle Lens

(Continued from Page 155

jects common to the two photographs can be measured stereoscopically This process is one of the large costs in aerial mapping It is evident that if a camera with a larger field of views is used, fewer photographs will be required to cover a given area, and the cost of orientation will be correspondingly reduced Consequently, in airplane mapping there is a great economic urge toward the use of wide-angle lenses Lenses with large amounts of distortion can be economically used provided they afford a markedly larger field of view

Following the war American intelligence groups in Germany brought back



Graph prepared by National Bureau of Standards, illustrating extent of compensation effected by rectifier for negative distortion in a Pleon lens photograph Dotted curve shows linear distortion of camera lens, multiplied by 0.82 to reduce values to scale of rectified print Full line curve obtained by adding corresponding ordinates of first two curves shows residual distortion in final print

German wide-angle equipment which made use of large amounts of distortion to obtain a wider field of view The German lenses utilize a principle embodied in a patent (Patent Number 2,037,017) by Dr Gardner in 1936 and one which has not yet been applied by American industry Although the focal length of the German lens, known as the Pleon (Figures 2 and 3), is only 2¾ inches, the large outer lenses are approximately a foot in diameter with a field of view of 130° The law governing the distortion of this lens is given by the equation—r — fB,—the distortion being somewhat less than that of equation 1 Distortion in the negative is corrected for projection or printing by a specially designed optical device, in which light for the rectifying system is supplied by a high-pressure mercury arc (Figures 4 and 5) Because the optical system is not corrected for color, a filter is employed to admit approximately monochromatic light In effect, the rectifier introduces positive distortion, that is, it magnifies the marginal parts of the picture more than the center, thus compensating the negative distortion in the original photograph (Figure 6). Actually a small amount of distortion remains in the print after rectification, and this distortion is in fact, too large for American photogrammetric practice

It has been mentioned that negative distortion tends to increase the uniformity of the effective exposure as compared with an exposure made with a distortion-free lens It will be readily understood that large positive distortion, as in the optical system of the rectifier, exaggerates the unevenness of illumination Greater magnification at the edge as compared with the center of the picture further decreases the exposure of the marginal points, which ordinarily would have received relatively less exposure In laboratory copying apparatus, this is not a particularly serious characteristic, because the relative illumination of the different parts of the picture is under control and can be adjusted to give uniform exposure on the final photograph In the German rectifier a filter of graduated density, lighter from the center outward, is used to balance the illumination

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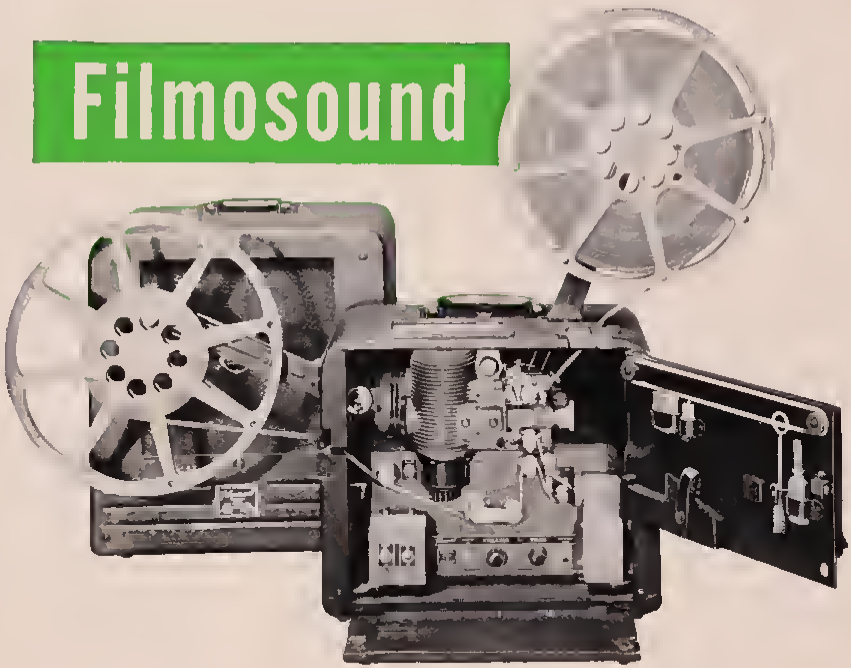

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